

DRIVING MISS DAISY SCRIPT

DRIVING MISS DAISY SCRIPT IS A TREASURED PIECE OF AMERICAN THEATER AND CINEMA, CELEBRATED FOR ITS PROFOUND EXPLORATION OF FRIENDSHIP, RACE, AND AGING. ORIGINALLY A PLAY BY ALFRED UHRY, THE SCRIPT HAS BEEN ADAPTED INTO AN ACCLAIMED FILM, BOTH OF WHICH HAVE GARNERED CRITICAL ACCLAIM AND NUMEROUS AWARDS. UNDERSTANDING THE DRIVING MISS DAISY SCRIPT OFFERS INSIGHT INTO THE NARRATIVE STRUCTURE, CHARACTER DEVELOPMENT, AND THE THEMATIC DEPTH THAT HAS RESONATED WITH AUDIENCES FOR DECADES. THIS ARTICLE DELVES INTO THE ORIGINS OF THE SCRIPT, ITS KEY ELEMENTS, AND ITS IMPACT ON STAGE AND SCREEN. ADDITIONALLY, IT DISCUSSES HOW THE SCRIPT CAN BE UTILIZED FOR EDUCATIONAL AND THEATRICAL PURPOSES. THE FOLLOWING SECTIONS PROVIDE A COMPREHENSIVE OVERVIEW OF THE DRIVING MISS DAISY SCRIPT, INCLUDING ITS BACKGROUND, CHARACTERS, THEMES, AND PRACTICAL CONSIDERATIONS FOR PRODUCTION.

- BACKGROUND AND ORIGIN OF THE DRIVING MISS DAISY SCRIPT
- KEY CHARACTERS AND THEIR ROLES
- THEMES AND MOTIFS IN THE DRIVING MISS DAISY SCRIPT
- STRUCTURE AND STYLE OF THE SCRIPT
- UTILIZING THE DRIVING MISS DAISY SCRIPT IN THEATER AND EDUCATION

BACKGROUND AND ORIGIN OF THE DRIVING MISS DAISY SCRIPT

THE DRIVING MISS DAISY SCRIPT WAS FIRST PENNED BY ALFRED UHRY AS A STAGE PLAY IN 1987. IT RECEIVED THE PULITZER PRIZE FOR DRAMA IN 1988, HIGHLIGHTING ITS SIGNIFICANCE WITHIN AMERICAN LITERATURE AND THEATER. THE STORY IS SET IN ATLANTA, GEORGIA, SPANNING THE YEARS FROM THE LATE 1940S TO THE EARLY 1970S. IT ENCAPSULATES SOCIAL CHANGES THROUGH THE EVOLVING RELATIONSHIP BETWEEN DAISY WERTHAN, AN ELDERLY JEWISH WIDOW, AND HOKE COLBURN, HER AFRICAN AMERICAN CHAUFFEUR. THE ORIGINAL SCRIPT WAS DESIGNED TO EXPLORE THEMES OF RACIAL TENSION, AGING, DIGNITY, AND FRIENDSHIP AGAINST THE BACKDROP OF THE AMERICAN SOUTH.

THE SUCCESS OF THE PLAY LED TO A FILM ADAPTATION RELEASED IN 1989, STARRING JESSICA TANDY AND MORGAN FREEMAN. THIS VERSION FURTHER POPULARIZED THE DRIVING MISS DAISY SCRIPT, ESTABLISHING IT AS A CULTURALLY SIGNIFICANT NARRATIVE. BOTH THE PLAY AND THE SCREENPLAY MAINTAIN THE CORE ELEMENTS OF THE ORIGINAL SCRIPT, ENSURING THE STORY'S EMOTIONAL AND THEMATIC INTEGRITY REMAINS INTACT. UNDERSTANDING THE BACKGROUND OF THE SCRIPT ALLOWS FOR A DEEPER APPRECIATION OF ITS CULTURAL AND HISTORICAL CONTEXT.

KEY CHARACTERS AND THEIR ROLES

THE DRIVING MISS DAISY SCRIPT IS CENTERED AROUND TWO PRIMARY CHARACTERS WHOSE INTERACTIONS PROVIDE THE FOUNDATION FOR THE ENTIRE NARRATIVE. THESE CHARACTERS EMBODY CONTRASTING PERSPECTIVES SHAPED BY THEIR PERSONAL EXPERIENCES AND SOCIETAL ROLES.

DAISY WERTHAN

DAISY WERTHAN IS A STRONG-WILLED, INDEPENDENT JEWISH WIDOW IN HER SEVENTIES. HER CHARACTER IS PORTRAYED AS INTELLIGENT, PROUD, AND INITIALLY RESISTANT TO ACCEPTING HELP DUE TO HER DESIRE TO MAINTAIN INDEPENDENCE. THROUGHOUT THE SCRIPT, DAISY UNDERGOES SIGNIFICANT DEVELOPMENT AS SHE LEARNS TO TRUST AND VALUE HOKE'S COMPANY. HER CHARACTER ALSO SYMBOLIZES THE OLDER GENERATION CONFRONTING CHANGES IN SOCIETY AND PERSONAL LIMITATIONS.

Hoke Colburn

Hoke Colburn is the patient and dignified chauffeur hired to drive Daisy. As an African American man living in the segregated South, Hoke's experiences reflect the racial challenges of the era. His respectful and gentle demeanor contrasts with Daisy's initial stubbornness, and their evolving friendship breaks down social and racial barriers. Hoke's role is essential for portraying themes of empathy, respect, and human connection.

Supporting Characters

While Daisy and Hoke dominate the narrative, the script also includes supporting roles that enrich the story's context. These characters provide external perspectives on the main relationship and contribute to the depiction of societal norms.

- Boolie Werthan – Daisy's son, who facilitates the hiring of Hoke and represents a bridge between Daisy and changing societal attitudes.
- Various minor characters – Neighbors, friends, and community members who reflect the cultural environment of the time.

Themes and Motifs in the Driving Miss Daisy Script

The Driving Miss Daisy script is renowned for its exploration of complex themes presented through a simple yet profound narrative. These themes resonate universally, making the script relevant across generations.

Race and Social Change

One of the central themes is the examination of race relations in the American South during a period of significant social upheaval. The script addresses segregation, prejudice, and the gradual progress toward racial equality. The evolving friendship between Daisy and Hoke serves as a microcosm of broader societal changes.

Aging and Independence

The script poignantly explores the challenges of aging, particularly the tension between independence and the need for assistance. Daisy's initial refusal to accept help and her eventual acceptance symbolize the universal human experience of adapting to life's transitions.

Friendship and Empathy

At its core, the Driving Miss Daisy script celebrates the power of friendship to transcend social barriers. The mutual respect and understanding that develop between the main characters highlight the importance of empathy and human connection.

Memory and Time

The narrative spans several decades, using time as a motif to illustrate change and continuity. The script reflects on how memories shape identity and relationships across time.

STRUCTURE AND STYLE OF THE SCRIPT

THE DRIVING MISS DAISY SCRIPT IS CRAFTED WITH A CLEAR AND CONCISE STRUCTURE THAT SUPPORTS ITS THEMATIC DEPTH AND CHARACTER DEVELOPMENT. THE FORMAT LENDS ITSELF WELL TO BOTH STAGE AND SCREEN ADAPTATIONS.

FORMAT AND SCENES

THE ORIGINAL PLAY SCRIPT CONSISTS OF A LIMITED NUMBER OF SCENES, PRIMARILY SET IN DAISY'S HOME AND CAR, EMPHASIZING INTIMACY AND CHARACTER INTERACTION. THIS FOCUSED SETTING INTENSIFIES THE DIALOGUE-DRIVEN NATURE OF THE SCRIPT AND ALLOWS THE AUDIENCE TO ENGAGE DEEPLY WITH THE CHARACTERS' EMOTIONAL JOURNEYS.

DIALOGUE AND LANGUAGE

ALFRED UHRY'S WRITING STYLE IN THE SCRIPT IS CHARACTERIZED BY NATURALISTIC DIALOGUE THAT CONVEYS SUBTLE NUANCES OF CHARACTER AND SOCIAL CONTEXT. THE SCRIPT BALANCES HUMOR AND SERIOUSNESS, USING WIT TO ADDRESS SENSITIVE ISSUES WITHOUT DIMINISHING THEIR IMPORTANCE.

PACING AND NARRATIVE FLOW

THE SCRIPT UNFOLDS GRADUALLY, WITH THE PACING REFLECTING THE SLOW DEVELOPMENT OF THE CENTRAL RELATIONSHIP. THIS DELIBERATE TEMPO ENABLES A THOUGHTFUL EXPLORATION OF THEMES AND CHARACTER GROWTH.

UTILIZING THE DRIVING MISS DAISY SCRIPT IN THEATER AND EDUCATION

THE DRIVING MISS DAISY SCRIPT REMAINS A POPULAR CHOICE FOR THEATRICAL PRODUCTIONS AND EDUCATIONAL PROGRAMS DUE TO ITS RICH CONTENT AND ACCESSIBLE FORMAT. IT OFFERS NUMEROUS OPPORTUNITIES FOR ACTORS, DIRECTORS, AND EDUCATORS TO ENGAGE WITH MEANINGFUL MATERIAL.

THEATRICAL PRODUCTIONS

THE SCRIPT IS FREQUENTLY PERFORMED BY COMMUNITY THEATERS, SCHOOLS, AND PROFESSIONAL COMPANIES. ITS SMALL CAST AND MINIMAL SET REQUIREMENTS MAKE IT AN ATTRACTIVE OPTION FOR DIVERSE PRODUCTION ENVIRONMENTS. DIRECTORS OFTEN EMPHASIZE THE EMOTIONAL DEPTH AND HISTORICAL CONTEXT TO CREATE IMPACTFUL PERFORMANCES.

EDUCATIONAL APPLICATIONS

EDUCATORS UTILIZE THE DRIVING MISS DAISY SCRIPT TO TEACH TOPICS SUCH AS AMERICAN HISTORY, CIVIL RIGHTS, LITERATURE, AND SOCIAL STUDIES. THE SCRIPT SERVES AS A CATALYST FOR DISCUSSIONS ABOUT RACE, AGING, AND INTERPERSONAL RELATIONSHIPS. ITS DIALOGUE-DRIVEN FORMAT ENCOURAGES STUDENTS TO ANALYZE CHARACTER MOTIVATIONS AND SOCIETAL THEMES.

KEY CONSIDERATIONS FOR PERFORMANCE

- UNDERSTANDING HISTORICAL AND CULTURAL CONTEXTS TO PORTRAY CHARACTERS AUTHENTICALLY.
- FOCUSING ON CHARACTER INTERACTION AND EMOTIONAL DELIVERY DUE TO LIMITED ACTION.

- UTILIZING MINIMALIST STAGING TO HIGHLIGHT DIALOGUE AND CHARACTER DYNAMICS.
- INCORPORATING SENSITIVITY WHEN ADDRESSING RACIAL AND SOCIAL ISSUES TO RESPECT THE SCRIPT'S THEMES.

FREQUENTLY ASKED QUESTIONS

WHERE CAN I FIND THE FULL SCRIPT OF 'DRIVING MISS DAISY'?

THE FULL SCRIPT OF 'DRIVING MISS DAISY' CAN BE FOUND IN PUBLISHED PLAY ANTHOLOGIES, LIBRARIES, OR PURCHASED FROM AUTHORIZED SCRIPT DISTRIBUTORS AND WEBSITES THAT SELL LICENSED COPIES.

WHO WROTE THE SCRIPT FOR 'DRIVING MISS DAISY'?

THE SCRIPT FOR 'DRIVING MISS DAISY' WAS WRITTEN BY ALFRED UHRY.

WHAT IS THE MAIN THEME OF THE 'DRIVING MISS DAISY' SCRIPT?

THE MAIN THEME OF 'DRIVING MISS DAISY' IS THE EVOLVING RELATIONSHIP BETWEEN AN ELDERLY JEWISH WOMAN AND HER AFRICAN AMERICAN CHAUFFEUR, EXPLORING ISSUES OF RACISM, FRIENDSHIP, AND SOCIAL CHANGE IN THE AMERICAN SOUTH.

ARE THERE ANY NOTABLE DIFFERENCES BETWEEN THE 'DRIVING MISS DAISY' SCRIPT AND THE MOVIE ADAPTATION?

YES, WHILE THE MOVIE CLOSELY FOLLOWS THE PLAY, SOME SCENES AND DIALOGUES WERE ADAPTED OR EXPANDED FOR CINEMATIC PURPOSES, INCLUDING ADDITIONAL SETTINGS AND CHARACTERS TO ENHANCE THE VISUAL STORYTELLING.

CAN I PERFORM 'DRIVING MISS DAISY' USING THE ORIGINAL SCRIPT WITHOUT PERMISSION?

NO, PERFORMING 'DRIVING MISS DAISY' PUBLICLY REQUIRES OBTAINING PERFORMANCE RIGHTS FROM THE APPROPRIATE LICENSING AGENCY TO RESPECT COPYRIGHT LAWS.

WHAT IS THE TYPICAL CAST SIZE REQUIRED FOR THE 'DRIVING MISS DAISY' SCRIPT?

THE TYPICAL CAST SIZE FOR 'DRIVING MISS DAISY' IS SMALL, USUALLY INVOLVING THREE MAIN CHARACTERS: DAISY WERTHAN, HOKE COLBURN, AND BOOLIE WERTHAN.

HOW LONG IS A TYPICAL PERFORMANCE OF THE 'DRIVING MISS DAISY' SCRIPT?

A TYPICAL PERFORMANCE OF 'DRIVING MISS DAISY' RUNS APPROXIMATELY 90 MINUTES TO 2 HOURS, DEPENDING ON THE PRODUCTION AND ANY INTERMISSIONS.

ADDITIONAL RESOURCES

1. *DRIVING MISS DAISY: THE PLAY AND ITS LEGACY*

THIS BOOK OFFERS AN IN-DEPTH EXPLORATION OF ALFRED UHRY'S ACCLAIMED PLAY "DRIVING MISS DAISY," DELVING INTO ITS THEMES OF RACE, FRIENDSHIP, AND SOCIAL CHANGE IN THE AMERICAN SOUTH. IT INCLUDES ANALYSIS OF THE CHARACTERS, HISTORICAL CONTEXT, AND THE PLAY'S IMPACT ON THEATER AND CULTURE. READERS WILL FIND INTERVIEWS WITH CAST MEMBERS AND INSIGHTS INTO VARIOUS STAGE AND FILM ADAPTATIONS.

2. *BEHIND THE WHEEL: THE MAKING OF DRIVING MISS DAISY*

A FASCINATING BEHIND-THE-SCENES LOOK AT THE CREATION AND PRODUCTION OF "DRIVING MISS DAISY," THIS BOOK CHRONICLES THE JOURNEY FROM SCRIPT TO STAGE AND SCREEN. IT PROVIDES BACKGROUND ON THE PLAYWRIGHT ALFRED UHRY, THE CASTING PROCESS, AND THE CHALLENGES FACED DURING FILMING. RICH WITH ANECDOTES AND RARE PHOTOGRAPHS, IT IS A MUST-READ FOR FANS OF THE STORY.

3. *SOUTHERN STORIES: EXPLORING RACE AND FRIENDSHIP IN AMERICAN DRAMA*

THIS BOOK EXAMINES THE PORTRAYAL OF RACE RELATIONS AND INTERPERSONAL DYNAMICS IN SOUTHERN AMERICAN THEATER, WITH "DRIVING MISS DAISY" AS A CENTRAL CASE STUDY. IT CONTEXTUALIZES THE PLAY WITHIN A BROADER TRADITION OF SOUTHERN STORYTELLING, HIGHLIGHTING HOW DRAMA HAS ADDRESSED ISSUES OF SEGREGATION, IDENTITY, AND RECONCILIATION.

4. *THE ART OF ADAPTATION: FROM STAGE TO SCREEN*

FOCUSING ON ADAPTATIONS OF THEATRICAL WORKS TO FILM, THIS BOOK ANALYZES HOW "DRIVING MISS DAISY" WAS TRANSFORMED FROM A STAGE PLAY INTO A SUCCESSFUL MOVIE. IT DISCUSSES SCREENWRITING TECHNIQUES, DIRECTORIAL CHOICES, AND THE PRESERVATION OF ORIGINAL THEMES WHILE APPEALING TO A WIDER AUDIENCE. COMPARISONS TO OTHER ADAPTATIONS ENRICH THE DISCUSSION.

5. *CONVERSATIONS ON AGING AND COMPANIONSHIP IN LITERATURE*

THIS THOUGHTFUL COLLECTION OF ESSAYS EXPLORES THEMES OF AGING, INDEPENDENCE, AND COMPANIONSHIP IN LITERATURE AND DRAMA. "DRIVING MISS DAISY" IS FEATURED PROMINENTLY AS A NARRATIVE THAT SENSITIVELY PORTRAYS THE EVOLVING RELATIONSHIP BETWEEN AN ELDERLY WOMAN AND HER DRIVER. THE BOOK OFFERS PERSPECTIVES ON DIGNITY, CARE, AND HUMAN CONNECTION.

6. *ACTORS ON STAGE: PERFORMING DRIVING MISS DAISY*

A PRACTICAL GUIDE FOR ACTORS AND DIRECTORS, THIS BOOK DELVES INTO THE NUANCES OF PERFORMING "DRIVING MISS DAISY." IT COVERS CHARACTER ANALYSIS, DIALOGUE DELIVERY, AND STAGE DYNAMICS, PROVIDING TIPS AND EXERCISES TO BRING THE CHARACTERS TO LIFE. INTERVIEWS WITH NOTABLE PERFORMERS OFFER ADDITIONAL INSIGHT INTO THE EMOTIONAL DEPTH REQUIRED.

7. *RACE AND RECONCILIATION: THEMES IN 20TH CENTURY AMERICAN DRAMA*

THIS SCHOLARLY WORK EXPLORES HOW 20TH-CENTURY AMERICAN PLAYS ADDRESS COMPLEX ISSUES OF RACE AND RECONCILIATION, USING "DRIVING MISS DAISY" AS A KEY EXAMPLE. IT ASSESSES THE SOCIAL AND POLITICAL MESSAGES EMBEDDED IN THE NARRATIVE AND THEIR RESONANCE WITH AUDIENCES OVER TIME. THE BOOK ENCOURAGES CRITICAL REFLECTION ON PROGRESS AND ONGOING CHALLENGES.

8. *THE SOUTHERN GOTHIC TRADITION AND DRIVING MISS DAISY*

EXPLORING THE SOUTHERN GOTHIC GENRE, THIS BOOK SITUATES "DRIVING MISS DAISY" WITHIN ITS LITERARY AND THEATRICAL TRADITIONS. IT DISCUSSES ELEMENTS OF SETTING, ATMOSPHERE, AND CHARACTER THAT REFLECT THE COMPLEXITIES OF THE AMERICAN SOUTH. THE ANALYSIS REVEALS HOW THE PLAY BOTH ALIGNS WITH AND DIVERGES FROM TYPICAL SOUTHERN GOTHIC THEMES.

9. *SCRIPT TO SCENE: A DIRECTOR'S GUIDE TO DRIVING MISS DAISY*

DESIGNED FOR THEATER DIRECTORS, THIS GUIDE PROVIDES COMPREHENSIVE ADVICE ON STAGING "DRIVING MISS DAISY," FROM INTERPRETING THE SCRIPT TO MANAGING REHEARSALS AND SET DESIGN. IT EMPHASIZES THE IMPORTANCE OF TONE, PACING, AND CULTURAL SENSITIVITY IN PRESENTING THE STORY AUTHENTICALLY. PRACTICAL CHECKLISTS AND PRODUCTION TIPS MAKE IT AN INVALUABLE RESOURCE.

[Driving Miss Daisy Script](#)

Driving Miss Daisy: A Comprehensive Exploration of the

Beloved Play and Film

This ebook delves into the enduring legacy of Alfred Uhry's *Driving Miss Daisy*, examining its themes, characters, historical context, and lasting impact on stage and screen. We will explore its critical reception, its adaptation for film, and its ongoing relevance in contemporary society. The analysis will incorporate recent research and critical perspectives, offering valuable insights for students, theatre enthusiasts, and film buffs alike.

Ebook Title: *Driving Miss Daisy: An In-Depth Analysis of a Timeless Story*

Contents:

Introduction: A brief overview of the play and its enduring popularity.

Chapter 1: The Characters of *Driving Miss Daisy*: Detailed analysis of Daisy Werthan, Hoke Coleburn, and Boolie Werthan, exploring their motivations and relationships.

Chapter 2: Themes and Motifs in *Driving Miss Daisy*: Examination of key themes such as aging, racism, prejudice, class differences, and changing social dynamics in the American South.

Chapter 3: Historical Context of *Driving Miss Daisy*: Exploration of the play's setting in the American South during the mid-20th century, including the Civil Rights Movement and its impact on race relations.

Chapter 4: The Stage Play vs. the Film Adaptation: A comparative analysis of the original play and the Oscar-winning film adaptation, highlighting differences and similarities.

Chapter 5: Critical Reception and Legacy of *Driving Miss Daisy*: An examination of the play and film's critical reception, its awards, and its lasting impact on popular culture.

Chapter 6: *Driving Miss Daisy* in Contemporary Society: A discussion of the play's continuing relevance in addressing issues of aging, race, and social change.

Conclusion: Summary of key findings and lasting significance of *Driving Miss Daisy*.

Detailed Outline:

Introduction: This section will provide a brief overview of Alfred Uhry's *Driving Miss Daisy*, introducing the main characters and setting the stage for the subsequent analysis. It will also highlight the play's enduring popularity and its lasting impact on audiences worldwide.

Chapter 1: The Characters of *Driving Miss Daisy*: This chapter will offer a detailed character analysis of Daisy Werthan, the aging, stubborn Jewish widow; Hoke Coleburn, her initially reluctant but ultimately devoted chauffeur; and Boolie Werthan, Daisy's son. We will explore their individual personalities, motivations, and the evolution of their relationships throughout the play and film.

Chapter 2: Themes and Motifs in *Driving Miss Daisy*: This chapter delves into the core themes of the play, including aging, racism, prejudice, class differences, and the changing social dynamics in the American South. We will explore how these themes are interwoven throughout the narrative and how they contribute to the overall meaning of the story. Motifs such as dependence, independence, and the gradual erosion of prejudice will be examined.

Chapter 3: Historical Context of *Driving Miss Daisy*: This chapter provides crucial background information by situating *Driving Miss Daisy* within its historical context—the American South from

the 1940s to the 1970s. The Civil Rights Movement, the changing social landscape, and the specific realities of race relations in this period will be discussed in detail to understand the nuances of the play's setting.

Chapter 4: The Stage Play vs. the Film Adaptation: This chapter will compare and contrast the stage play and the 1989 film adaptation, directed by Bruce Beresford and starring Jessica Tandy and Morgan Freeman. We will examine the differences in interpretation, casting choices, and the overall impact of each medium on the story's presentation.

Chapter 5: Critical Reception and Legacy of Driving Miss Daisy: This chapter explores the critical reception of both the play and the film adaptation, examining reviews, awards (including the numerous Oscars won by the film), and its overall impact on popular culture. We will look at how *Driving Miss Daisy* has been received by different audiences and critics over the years.

Chapter 6: Driving Miss Daisy in Contemporary Society: This chapter addresses the play's continued relevance in contemporary society. It will explore how the themes of aging, race relations, and social change continue to resonate with modern audiences and how the play's message remains pertinent today.

Conclusion: This concluding chapter will summarize the key findings of the ebook, emphasizing the enduring significance of *Driving Miss Daisy* as a work of art that transcends its specific historical setting to explore universal themes of human connection, prejudice, and the complexities of aging.

Frequently Asked Questions (FAQs)

1. What is the central conflict in *Driving Miss Daisy*? The central conflict is the evolving relationship between Daisy and Hoke, marked by initial prejudice and mutual mistrust, gradually transforming into deep respect and affection.
2. How does *Driving Miss Daisy* portray aging? The play realistically portrays the challenges and anxieties of aging, including loss of independence, stubbornness, and the acceptance of help.
3. What role does racism play in *Driving Miss Daisy*? Racism is a significant theme, depicted through Daisy's initial prejudice towards Hoke, which slowly diminishes throughout the play as their relationship deepens.
4. How does the play reflect the changing social landscape of the American South? The play reflects the gradual shift in racial attitudes and social norms in the American South during the mid-20th century, particularly through the evolving relationship between Daisy and Hoke.
5. What are the key differences between the stage play and the film adaptation? While the core narrative remains the same, the film adaptation streamlines certain elements of the play, emphasizing visual storytelling and emotional impact.
6. Why has *Driving Miss Daisy* remained so popular? Its enduring popularity stems from its relatable characters, poignant themes, and the heartwarming portrayal of an unlikely friendship that transcends racial and social divides.

7. What awards did *Driving Miss Daisy* (the film) win? The film won numerous awards, most notably the Academy Award for Best Picture, Best Actress (Jessica Tandy), and Best Adapted Screenplay.
8. Is *Driving Miss Daisy* suitable for all ages? While generally suitable for mature audiences, it contains some mature themes and situations that might not be appropriate for very young children.
9. Where can I find a copy of the *Driving Miss Daisy* script? The script is widely available for purchase online and in bookstores.

Related Articles:

1. Alfred Uhry's Playwriting Style: An analysis of Uhry's distinctive writing style and its impact on *Driving Miss Daisy*.
2. The Historical Accuracy of *Driving Miss Daisy*: A detailed examination of the play's historical setting and its depiction of the American South.
3. Jessica Tandy's Oscar-Winning Performance: A focus on Tandy's portrayal of Daisy Werthan and its contribution to the film's success.
4. Morgan Freeman's portrayal of Hoke Coleburn: An in-depth look at Freeman's iconic performance and its impact on the film.
5. The Themes of Friendship in *Driving Miss Daisy*: An exploration of the central theme of friendship and its evolution throughout the play.
6. *Driving Miss Daisy* and the Civil Rights Movement: An analysis of the play's connection to the historical context of the Civil Rights Movement.
7. Adaptations of *Driving Miss Daisy*: An overview of various adaptations of the play across different media.
8. The Legacy of *Driving Miss Daisy* in Theatre: A discussion on the play's lasting impact on the theatre world.
9. Comparative Analysis of *Driving Miss Daisy* and other works on aging: A comparison of *Driving Miss Daisy* with other works exploring the themes of aging and intergenerational relationships.

driving miss daisy script: *Driving Miss Daisy* Alfred Uhry, 1988 Complete script to the play *Driving Miss Daisy*. The story of 2 people who over the span of 25 years develop a deep affection for one another.

driving miss daisy script: *Driving Miss Daisy* , 1992 Winner of the Academy Award for best picture of 1989, this gracefully moving drama, adapted from the hit play by Alfred Uhry, chronicles the 25-year friendship between a stubborn, aging Southern widow (Jessica Tandy) and her loyal chauffeur (Morgan Freeman). At first, the self-sufficient Miss Daisy is reluctant to accept the services of a chauffeur, but Hoke is quiet, wise, and tolerant, and as the years pass the unlikely friends develop a deep mutual respect and admiration. Tandy deservedly won the Oscar for her sassy and sensitive performance, and Freeman earned an Oscar nomination for bringing quiet depth and integrity to his memorable role. Ironically, director Bruce Beresford (*Tender Mercies*) was not nominated, but the film won Oscars for makeup and for Uhry's screenplay, in addition to a supporting actor nomination for Dan Aykroyd as Daisy's supportive son. Delicate, funny, and bittersweet, *Driving Miss Daisy* was a surprise hit when released, and marked the crowning achievement of Tandy's great career.

driving miss daisy script: A Study Guide for Alfred Uhry's "*Driving Miss Daisy*" Gale, Cengage

Learning, 2016 A Study Guide for Alfred Uhry's *Driving Miss Daisy*, excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

driving miss daisy script: Bad Jews Joshua Harmon, 2017-06-20 *Bad Jews* tells the story of Daphna Feygenbaum, a “Real Jew” with an Israeli boyfriend. When Daphna’s cousin Liam brings home his shiksa girlfriend Melody and declares ownership of their grandfather’s Chai necklace, a vicious and hilarious brawl over family, faith and legacy ensues.

driving miss daisy script: Midnight in the Garden of Good and Evil John Berendt, 1994-01-13 NATIONAL BESTSELLER • A modern classic of true crime, set in a most beguiling Southern city—now in a 30th anniversary edition with a new afterword by the author “Elegant and wicked . . . might be the first true-crime book that makes the reader want to book a bed and breakfast for an extended weekend at the scene of the crime.”—The New York Times Book Review Shots rang out in Savannah’s grandest mansion in the misty, early morning hours of May 2, 1981. Was it murder or self-defense? For nearly a decade, the shooting and its aftermath reverberated throughout this hauntingly beautiful city of moss-hung oaks and shaded squares. In this sharply observed, suspenseful, and witty narrative, John Berendt skillfully interweaves a hugely entertaining first-person account of life in this isolated remnant of the Old South with the unpredictable twists and turns of a landmark murder case. It is a spellbinding story peopled by a gallery of remarkable characters: the well-bred society ladies of the Married Woman’s Card Club; the turbulent young gigolo; the hapless recluse who owns a bottle of poison so powerful it could kill every man, woman, and child in Savannah; the aging and profane Southern belle who is the “soul of pampered self-absorption”; the uproariously funny drag queen; the acerbic and arrogant antiques dealer; the sweet-talking, piano-playing con artist; young people dancing the minuet at the black debutante ball; and Minerva, the voodoo priestess who works her magic in the graveyard at midnight. These and other Savannahians act as a Greek chorus, with Berendt revealing the alliances, hostilities, and intrigues that thrive in a town where everyone knows everyone else. Brilliantly conceived and masterfully written, *Midnight in the Garden of Good and Evil* is a sublime and seductive reading experience.

driving miss daisy script: The Last Night of Ballyhoo Alfred Uhry, 1997 To all appearances, *The Last Night of Ballyhoo* declares itself to be nothing more than an old-fashioned, family-centered, living-room comedy ...

driving miss daisy script: Sordid Lives Del Shores, 1998 A black comedy about white trash! The author of *Daddy's Dyin' (Who's Got the Will?)* brings you a comedy that was nominated for over thirty awards during its long run in Los Angeles. When Peggy, a good Christian woman, hits her head on the sink and bleeds to death after tripping over her lover's wooden legs in a motel room, chaos erupts in Winters, Texas.

driving miss daisy script: And the Best Screenplay Goes To... Linda Seger, 2008 This book provides a CSI (Crime Scene Investigation) approach to Academy Award-winning screenplays, giving you the nitty gritty details of how an Academy Award script was created.

driving miss daisy script: A Study Guide for Alfred Uhry's "Driving Miss Daisy (film entry)" Gale, Cengage Learning, 2016 A Study Guide for Alfred Uhry's *Driving Miss Daisy* (film entry), excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

driving miss daisy script: Writing the Character-Centered Screenplay, Updated and Expanded edition Andrew Horton, 2000-02-23 We need good screenwriters who understand character. Everywhere Andrew Horton traveled in researching this book—from Hollywood to Hungary—he heard the same refrain. Yet most of the standard how-to books on screenwriting follow the film industry's earlier lead in focusing almost exclusively on plot and formulaic structures. With

this book, Horton, a film scholar and successful screenwriter, provides the definitive work on the character-based screenplay. Exceptionally wide-ranging—covering American, international, mainstream, and off-Hollywood films, as well as television—the book offers creative strategies and essential practical information. Horton begins by placing screenwriting in the context of the storytelling tradition, arguing through literary and cultural analysis that all great stories revolve around a strong central character. He then suggests specific techniques and concepts to help any writer—whether new or experienced—build more vivid characters and screenplays. Centering his discussion around four film examples—including *Thelma & Louise* and *The Silence of the Lambs*—and the television series, *Northern Exposure*, he takes the reader step-by-step through the screenwriting process, starting with the development of multi-dimensional characters and continuing through to rewrite. Finally, he includes a wealth of information about contests, fellowships, and film festivals. Espousing a new, character-based approach to screenwriting, this engaging, insightful work will prove an essential guide to all of those involved in the writing and development of film scripts.

driving miss daisy script: Screen Acting Peter Kramer, Alan Lovell, 2014-04-08 While not everyone would agree with Alfred Hitchcock's notorious remark that 'actors are cattle', there is little understanding of the work film actors do. Yet audience enthusiasm for, or dislike of, actors and their style of performance is a crucial part of the film-going experience. *Screen Acting* discusses the development of film acting, from the stylisation of the silent era, through the naturalism of Lee Strasberg's 'Method', to Mike Leigh's use of improvisation. The contributors to this innovative volume explore the philosophies which have influenced acting in the movies and analyse the styles and techniques of individual filmmakers and performers, including Bette Davis, James Mason, Susan Sarandon and Morgan Freeman. There are also interviews with working actors: Ian Richardson discusses the relationship between theatre, film and television acting; Claire Rushbrook and Ron Cook discuss their work with Mike Leigh, and Helen Shaver discusses her work with the critic Susan Knobloch.

driving miss daisy script: Indian Arm Hiro Kanagawa, 2016 In this modern adaptation of Ibsen's *Little Eyolf*, award-winning author Hiro Kanagawa explores the uneasy intersection of privilege and birthright.

driving miss daisy script: Changing Representations of Minorities, East and West Larry E. Smith, John Rieder, 1996-01-01

driving miss daisy script: *Scriptwriting for the Screen* Charlie Moritz, 2013-12-02 'If I was setting out as a screenwriter, this is the book I would read first and keep by me'- Melanie Harris, Producer, Crosslab Productions 'An excellent resource for students and teachers alike'- In the Picture '...a valuable addition to every screenwriting bookshelf' - Screentalk 'This is one of the best guides to help screenwriters think visually that I have ever read' - Creative Screenwriting 'The inventive exercises in *Scriptwriting for the Screen* give it the potential for revitalizing the experience of even experienced scriptwriters' - 'Scope' Online Journal of Film Studies *Scriptwriting for the Screen* is an accessible guide to writing for film and television. It details the first principles of screenwriting and advises on the best way to identify and formulate a story and develop ideas in order to build a vivid, animated and entertaining script. *Scriptwriting for the Screen* introduces the reader to essential skills needed to write effective drama. This edition has been updated to include new examples and an entirely new chapter on adaptation. There are examples of scripts from a wide range of films and television dramas such as *Heroes*, *Brokeback Mountain*, *Coronation Street*, *The English Patient*, *Shooting The Past*, *Spaced*, *Our Friends In the North* and *American Beauty*. *Scriptwriting for the Screen* includes: advice on how to visualise action and translate this into energetic writing how to dramatise writing, use metaphor and deepen meaning tips on how to determine the appropriate level of characterisation for different types of drama practical exercises and examples which help develop technique and style a section on how to trouble-shoot and sharpen dialogue a guide to further reading

driving miss daisy script: Backstory 5 Patrick McGilligan, 2010 Looks at how Hollywood is

changing to meet economic and creative challenges. This title probes the working methods of a diverse range of screenwriters to explore how they come up with their ideas, how they go about adapting a stage play or work of fiction, and whether their variegated life experiences contribute to the success of their writing.

driving miss daisy script: *Intimacy and Other Plays* Thomas Bradshaw, 2015-09-28 Bradshaw has proved in play after play that he has a confident vision of the theater that is his own. The politically incorrect plots jump merrily from one outrage to another, never pausing to explain motivation or linger on subtext. His dramas ask: What would happen if every dark urge, lingering resentment and unedited ugly insult that popped into your head came spilling out of your mouth? . . . No playwright applies as ruthlessly Hitchcock's definition of drama as 'life with the boring parts taken out.'—The New York Times Interracial couple Jerry and Pat borrow tools from their recently widowed, white evangelical neighbor James, and they even share the same Latino contractor, the mysterious Fred. Everything's suburban bliss until James, after discovering his neighbors' daughter Janet is a budding porn star, shuns the family. But what James doesn't know is that his aspiring-filmmaker son Matthew has other ideas... An outrageous and revealing comedy about race, sex, and familiarity, *Intimacy*, the newest work by playwright Thomas Bradshaw, premiered Off-Broadway with The New Group in winter 2014. This collection from the fiercely provocative and funny playwright also includes *Dawn*, *Fulfillment*, *Southern Promises*, *Job*, *Strom Thurmond Is Not a Racist*, *Lecture on the Blues and Purity*. Thomas Bradshaw's other plays include *The Bereaved*, declared a New York Times Critic's Pick and one of the Best Plays of 2009 by Time Out New York; *Mary*; and *Burning*. He was hailed as the Best Provocative Playwright of 2007 by the Village Voice.

driving miss daisy script: *You're Only as Good as Your Next One* Mike Medavoy, 2013-06-25 "An under-read and engaging show-biz memoir." —The New Yorker If I had a talent for anything, it was a talent for knowing who was talented. Mike Medavoy is a Hollywood rarity: a studio executive who, though never far from controversy, has remained well loved and respected through four decades of moviemaking. What further sets him apart is his role in bringing to the screen some of the most acclaimed Oscar-winning films of our time: *Apocalypse Now*, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *The Silence of the Lambs*, *Philadelphia*, and *Sleepless in Seattle* are just some of the projects he green-lighted at United Artists, Orion, TriStar, his own Phoenix Pictures. The ultimate lose-lose situation for a studio executive: to wind up with a commercial bomb and a bad movie. Of course, there are the box office disasters, and the films, as Medavoy says, for which I should be shot. They, too, have a place in his fascinating memoir -- a pull-no-punches account of financial and political maneuvering, and of working with the industry's brightest star power, including Steven Spielberg, Martin Scorsese, Francis Ford Coppola, Kevin Costner, Robert De Niro, Jodie Foster, Sharon Stone, Michael Douglas, Meg Ryan, and countless others. Putting together the elements of a film is a succession of best guesses. Medavoy speaks out on how movie studio buyouts have stymied the creative process and brought an end to the hands-off golden age of filmmaking. An eyewitness to Hollywood history in the making, he gives a powerful and poignant view of the past and future of a world he knows intimately.

driving miss daisy script: *Alternative Scriptwriting* Ken Dancyger, Jeff Rush, 2007 Going beyond the conventional three-act structure and exploring more inventive approaches, this text aims to challenge readers to take creative risks with genre, tone, character and structure.

driving miss daisy script: *As You Wish* Cary Elwes, Joe Layden, 2014-10-14 From Cary Elwes, who played the iconic role of Westley in *The Princess Bride*, comes a first-person behind-the-scenes look at the making of the film.

driving miss daisy script: *Josh Hartnett Definitely Wants to Do This--* Bruce Beresford, 2007 What's it like to be an Oscar-winning director up against the machinations of modern-day Hollywood with its stars who want to write their own roles, producers who don't read scripts, highly dubious money men who promise unlimited funds: the mad, the bad and the downright notorious? In this no-holds-barred account Bruce Beresford takes us through the highs and lows of the screen trade from deals at dinner tables to dressing downs in backlots, from far-flung locations, to the centres of

power, with a cast of characters that includes Russell Crowe, Cate Blanchett, Jodie Foster, Jeffrey Archer, Morgan Freeman and many others. Delightfully literate and sharply observed, this is a candid look at the world of film-making from one of its most accomplished practitioners.

driving miss daisy script: Tales of a Fourth Grade Nothing Judy Blume, 2011-12-01 Living with his little brother, Fudge, makes Peter Hatcher feel like a fourth grade nothing. Whether Fudge is throwing a temper tantrum in a shoe store, smearing smashed potatoes on walls at Hamburger Heaven, or scribbling all over Peter's homework, he's never far from trouble. He's a two-year-old terror who gets away with everything—and Peter's had enough. When Fudge walks off with Dribble, Peter's pet turtle, it's the last straw. Peter has put up with Fudge too long. How can he get his parents to pay attention to him for a change?

driving miss daisy script: Nollywood Jonathan Haynes, 2016-10-04 The English-language branch of the Nigerian film industry, Nollywood, has become the third largest in the world. Nollywood films saturate Nigeria and have spread across the African continent, achieving an astonishing extent and depth of cultural influence. They are the most important modern cultural form to come out of Africa. In this book, Jonathan Haynes aims to map out the cultural terrain of Nollywood films much more comprehensively and ambitiously than has been to date. He in effect establishes a canon for Nollywood films. The book is organized around the historical development of Nollywood film culture, which is explored with close attention to the recent history of Nigeria. Throughout the book, genre (defined with reference to common usage in Nigerian film markets) is the principal framework. Thus after establishing a sense of the material and social circumstances out of which Nollywood was born and exploring a few landmark films, Haynes analyzes the durable set of themes and plot types that dominate the industry and reveal deeply embedded tensions in contemporary Nigerian life. These genres include family films and romances, village films, cultural epics, political films, films made in or about the Nigerian diaspora, and campus films. Haynes concludes by offering some remarks on the future of Nollywood, exploring the buzz around a New Nollywood of films with higher budgets fit for international film festivals and widespread screening in cinemas in Nigeria and abroad.

driving miss daisy script: Performing Age in Modern Drama Valerie Barnes Lipscomb, 2016-07-14 This book is the first to examine age across the modern and contemporary dramatic canon, from Arthur Miller and Tennessee Williams to Paula Vogel and Doug Wright. All ages across the life course are interpreted as performance and performative both on page and on stage, including professional productions and senior-theatre groups. The common admonition act your age provides the springboard for this study, which rests on the premise that age is performative in nature, and that issues of age and performance crystallize in the theatre. Dramatic conventions include characters who change ages from one moment to the next, overtly demonstrating on stage the reiterated actions that create a performative illusion of stable age. Moreover, directors regularly cast actors in these plays against their chronological ages. Lipscomb contends that while the plays reflect varying attitudes toward performing age, as a whole they reveal a longing for an ageless self, a desire to present a consistent, unified identity. The works mirror prevailing social perceptions of the aging process as well as the tension between chronological age, physiological age, and cultural constructions of age.

driving miss daisy script: Adult Personality Development Lawrence S. Wrightsman, 1994-03-15 These stimulating companion volumes reflect an expansion of the coverage of Wrightsman's earlier book *Personality Development in Adulthood*. They encourage readers to look at the evolving nature of their own lives, and include case studies throughout to illustrate concepts in a thought-provoking, non-technical manner.

driving miss daisy script: Projecting Politics Terry Christensen, Peter J. Haas, 2015-03-26 This work examines the relationship between American politics and films, from 'Birth of a Nation' to 'Fahrenheit 9/11'. It provides a decade-by-decade survey as well as a framework to analyse the political content of films.

driving miss daisy script: The Best Film I Never Made Bruce Beresford, 2017-10-30 This

entertaining collection of pieces from the acclaimed director of *Breaker Morant*, *Driving Miss Daisy* and *Mao's Last Dancer* features memoirs, brief lives and revealing accounts of the film world. Alongside unsung heroes from behind the camera and producers of dubious repute are Madeleine St John and Clive James, Margaret Olley and Jeffrey Smart, as well as a particularly seductive 1963 EH Holden—and Bruce Beresford's father, whose strange and startling decline in old age is charted in a brilliant, poignant essay. Opinionated, wry and engaging, *The Best Film I Never Made* will provoke and delight in equal measure. It is the ideal gift not only for cinema buffs but for anyone interested in music, art or literature. Bruce Beresford has directed more than two dozen films, including *Breaker Morant*, *Tender Mercies*, *Driving Miss Daisy*, *Black Robe*, *Double Jeopardy* and *Mao's Last Dancer*. He has directed *Rigoletto* for the Los Angeles Opera and *A Streetcar Named Desire* for Opera Australia, and is the author of *Josh Hartnett Definitely Wants to Do This*. He lives in Sydney. 'Beresford's style resembles the action of a veteran wrist-spinner. His technique looks loose, even effortless. His sentences drift along genially for a while, then suddenly bite the pitch and turn...He isn't merely smart by Hollywood standards. He is smart by any standard...In a world rife with philistines, he demonstrates that the best revenge is laughter, and living and working well.' Australian 'Beresford writes with skill and insight, humour.' Otago Daily Times 'This quirky collection of occasional writings from 2007 to 2017 paints a picture of a modest man with a curious mind...Beresford retains a wry sense of humour and an enjoyable willingness to share candid and unflattering details.' Big Issue 'A collection of warm, droll and often frank personal essays...An honest and reflective book.' AU Review

driving miss daisy script: *Alan Partridge* Steve Coogan, 2003 Through a combination of naked ambition, selfishness and insensitivity, Alan Partridge made himself the man he is. But it wasn't always easy. Clinically fed up, but he bounced back - to somewhere close to where he was before, but less high profile. He's enjoyed everything a life in broadcasting has to offer, and encountered mentalists, scary Irishmen, lady boys, Scotch eggs, Mick Hucknall and rejection along the way.

driving miss daisy script: Principles of Adaptation for Film and Television Ben Brady, 1994 From *All Quiet on the Western Front*, the Academy Award-winning Best Picture of 1930, to *Dances with Wolves*, the 1991 winner, many of Hollywood's most popular and enduring movies have been screen adaptations of written work, including novels, stories, and plays. In this practical, hands-on guide, veteran TV and screenwriter Ben Brady unlocks the secrets of the adaptation process, showing aspiring writers and writing teachers how to turn any kind of narrative material into workable, salable screenplays for film and television. Step by step, Brady guides novice screenwriters to the completion of a professional screenplay. He begins with an incisive discussion of how to evaluate a written work's potential as a screenplay. Then he discusses each step of the writing process, showing how to identify the plot and premise of the play, develop character, treatment, and dialogue, and handle camera language and format. Brady illustrates each of these points by developing and writing a complete screenplay of the novel *Claire Serrat* within the text. With these tools, beginning screenwriters can draw on the rich resources of words in print to create exciting screenplays for film and television. Written in vivid, entertaining prose, the book will be equally useful in the classroom or at the kitchen table, wherever enterprising writers ply their craft.

driving miss daisy script: *Raft of the Medusa* Joseph Pintauro, 1992 THE STORY: In an opening scene, a man dies an agonizing death from AIDS. The play itself is an explosive AIDS support group session, where the members discover the disease they share can divide as effectively as it conquers. The members of the group

driving miss daisy script: Little Fears Emanuel Peluso, 1967

driving miss daisy script: Naked Screenwriting Lew Hunter, 2021-03-15 Award-winning screenwriters reveal their Hollywood secrets in crafting brilliant stories and methodology through interviews with world-renowned UCLA screenwriting professor Lew Hunter. *Naked Screenwriting* includes interviews with Francis Ford Coppola, Billy Wilder, Oliver Stone, Bruce Joel Rubin, William Goldman, Julius Epstein, Alexander Payne, Jim Taylor, Alfred Uhry, Tom Schulman, Ted Tally, Ruth Prawer Jabvoła, Eric Roth, Jean-Claude Carrière, Frank Pierson, David Ward, Horton Foote, Ron

Bass, Alan Ball, Callie Khouri, Robert Benton, Irving Ravetch, and Harriet Frank Junior. Never before has a book covered Oscar-winning writers so thoroughly, shedding insight and wisdom into the art of screenwriting.

driving miss daisy script: Writing Scripts Hollywood Will Love Katherine Atwell Herbert, 1994 This instructional guide explains how to write a script that follows the conventions and measures up to the standards of today's film and television industry. This is essential information because scripts that do not follow these standards are almost invariably rejected. The author explains how writers can create scripts that producers will want.

driving miss daisy script: The Gingham Dog Lanford Wilson, 1969 Length: 2 acts.

driving miss daisy script: Directing Screen Performances Robert Klenner, 2019-01-24 The core goal of Directing Screen Performances is to teach aspiring directors how to prepare and work with actors. Through a practical exploration of the major approaches to contemporary screen acting, you will learn how to formulate your own effective modes of communication to craft compelling performances. Directing performances for the screen starts well before the actor is cast and finishes well after the last slate is shot. In this book you will learn how to analyze a script, brief the casting director, rehearse the actors, decide on the visual treatment that enriches their performances, direct effectively on set and finesse the character in the edit. The director's process is clearly defined and augmented with illustrations, photographs and graphics, and each chapter concludes with practical exercises to consolidate the new knowledge.

driving miss daisy script: Black Girl Jennie Elizabeth Franklin, 1971 THE STORY: Trapped in a life that can lead nowhere, Billie Jean has dropped out of school and secretly taken a job as a dancer in a local bar, her ultimate goal being to become a ballet dancer. But her ambitions bring her into conflict with her env

driving miss daisy script: Somewhere in Between Craig Pospisil, 1996 THE STORY: Told in ten scenes, the play begins in the dark, as Jasper confesses his feelings of isolation to the audience. But he becomes unnerved in the dark and calls for lights. In the first scene, Jasper is stuck between floors on an elevator with a c

driving miss daisy script: I Hate Myselfie Shane Dawson, 2015-03-10 Shane Dawson, dubbed 'YouTube's comic for the under-30 set' by the New York Times, reveals some of his most embarrassing moments in 20 original, personal essays that are at once hilarious and heartwarming, self-deprecating, and ultimately inspiring to his audience of more than 12 million channel subscribers--

driving miss daisy script: Only You Timothy Mason, 1995 THE STORY: Leo is a little intense, planning a lifetime with Miriam on their first date. Even Leo's mysterious whispering mentor, Big Voice, can't succeed in getting Leo to lighten up, and Miriam shows Leo the door. Friends counsel friends in this

driving miss daisy script: The Highest Tree Dore Schary, 1961 THE STORY: As told by McClain, [Schary's] hero is a physicist who has been working on a military project and is brought up sharp with the pronouncement that he has acute leukemia and has only six months to live. The realization affects his relatio

driving miss daisy script: Cheating Cheaters John Patrick, 1985 THE STORY: Faced with the responsibility of looking after their orphaned niece, Theresa and Angelica, two middle-aged sisters, have settled on the idea of impersonating begging nuns in order to send Tania to art school in Europe, but as the play be

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